

**Paper Reference 8MT0/03**  
**Pearson Edexcel**  
**Level 3 GCE**

**Total Marks**

**Music Technology**  
**Advanced Subsidiary**  
**COMPONENT 3: Listening and**  
**analysing**

**Time: 1 hour 15 minutes**

**In the boxes below, write your name, centre number and candidate number.**

<b>Surname</b>					
<b>Other names</b>					
<b>Centre Number</b>					
<b>Candidate Number</b>					

**Y74790RA**

**YOU MUST HAVE**

**2022 Pearson audio files, headphones  
and computer with media playing  
software**

**YOU WILL BE GIVEN**

**Diagram Booklet**

**INSTRUCTIONS**

**Answer ALL questions.**

**Answer the questions in the spaces  
provided in this Question Paper or on the  
separate diagrams – there may be more  
space than you need.**

**Access to music production software or  
the Internet is not permitted.**

**Turn over**

## INFORMATION

**The total mark for this paper is 60**

**The marks for EACH question are shown in brackets – use this as a guide as to how much time to spend on each question.**

**There may be spare copies of some diagrams in case you need them.**

## ADVICE

**Read each question carefully before you start to answer it.**

**Try to answer every question.**

**Check your answers if you have time at the end.**

## SECTION A

**Answer ALL questions. Write your answers in the spaces provided in this Question Paper or on the separate diagrams.**

**Some questions are multiple choice. Write the letter(s) of your chosen answer(s) in the box(es) provided.**

# 1. Pet Shop Boys: What Have I Done To Deserve This? Track 1

**(a) Listen to the drums.**

**(continued on the next page)**

**Turn over**

1. (a) continued.

(i) Name the type of reverb used on the drums, most clearly heard in the intro (0:00–0:10).

**A Gated**

**B Plate**

**C Slapback**

**D Spring**

**Answer**

**(1 mark)**

**(continued on the next page)**

**Turn over**

1. (a) continued.

(ii) The drums are quantised.

Identify the most appropriate  
quantise value.

A 1/8

B 1/16

C 1/24

D 1/32

Answer

(1 mark)

(continued on the next page)

Turn over

1. (a) continued.

(iii) Describe how the drum sequencing changes at 0:28.

(1 mark)

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(iv) Describe the EQ on the kick drum.

(1 mark)

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(continued on the next page)

Turn over

**1. continued.**

**(b) Describe how the male and female vocals have been differentiated in the mix during the verse, beginning at 0:35.**  
**(1 mark)**

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**(continued on the next page)**

1. continued.

(c) Listen to the male spoken vocal between 1:24–1:34, and the same phrase between 1:51–1:59.

(i) Identify how the mix differs in the second phrase (1:51–1:59).  
(1 mark)

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(continued on the next page)

1. (c) continued.

(ii) Give a reason why this has been done.

(1 mark)

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(d) Listen to the lead vocal phrase between 2:48–2:50 (“It should make me feel better”). Identify how the ambience changes.

(1 mark)

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(continued on the next page)

Turn over

1. continued.

(e) The female lead vocal has a wide dynamic range. Identify how this has been controlled.

(1 mark)

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(f) The song has a very controlled fade out. State how this might have been achieved.

(1 mark)

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(Total for Question 1 = 10 marks)

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Turn over

2. **Billy Eckstine & Earl Hines:  
Skylark  
Track 2**

**(a) This was recorded in 1942.**

**(i) Describe the frequency  
response in this recording.  
(2 marks)**

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**(continued on the next page)**

2. (a) continued.

(ii) State how this might be improved using modern technology.

(1 mark)

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(continued on the next page)

2. continued.

(b) Identify FOUR problems with  
using direct-to-tape recording  
via a single mic.

(4 marks)

1 \_\_\_\_\_

2 \_\_\_\_\_

3 \_\_\_\_\_

4 \_\_\_\_\_

(continued on the next page)

Turn over

**2. continued.**

**Refer to the table for Question 2(c) in the Diagram Booklet.**

**(c) Listen to the flute between 0:17–0:50. Fill in the table in the Diagram Booklet to identify ONE problem, and the solution you would use to avoid it using modern technology.**

**(2 marks)**

**(continued on the next page)**

**2. continued.**

**(d) A common problem with early analogue recordings can be heard clearly at the very end of the track. Identify that problem.**

**(1 mark)**

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**(Total for Question 2 = 10 marks)**

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# 3. Pink Floyd: Bike Track 3

**(a) Describe the delay on the lead vocal. (2 marks)**

**(continued on the next page)**

## Turn over

3. continued.

Refer to the table for Question 3(b) in the Diagram Booklet.

**(b) There are two different pianos in this recording, a regular piano (heard between 0:37–0:46), and a tack piano (heard between 0:47–0:58)**

**In the Diagram Booklet state how they are placed in the stereo field.**

**(2 marks)**

**(continued on the next page)**

**3. continued.**

**(c) Listen to the synthesiser between  
0:37–0:46.**

**(i) Name the waveform that has  
been used.**

**(1 mark)**

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**(continued on the next page)**

3. (c) continued.

(ii) State the type of synthesiser  
that would have been used in  
1967.

(1 mark)

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(continued on the next page)

### 3. continued.

**(d) Listen to the outro from 2:57.**

# Describe how these sounds could have been achieved in 1967.

**(4 marks)**

**(Total for Question 3 = 10 marks)**

## Turn over

## 4. Gerry Rafferty: Baker Street Track 4

**(a) Listen to the vibrato on the solo synth in the intro (0:00–0:24). State how this has been achieved.**

**(1 mark)**

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**(continued on the next page)**

**4. continued.**

**(b) (i) State how the production of the lead vocal changes at 1:32.**

**(1 mark)**

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**(ii) Describe what impact this has on the mix.**

**(1 mark)**

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**(continued on the next page)**

4. continued.

(c) Listen to the saxophone solo  
between 0:23–0:59.

(i) Describe how you would  
close mic a saxophone  
without the use of a clip-on  
mic.

(4 marks)

Answer lines continue on the  
next page.

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**4. (c) (i) continued.**

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**(ii) Identify a potential problem  
with close mic'ing a  
saxophone.**

**(1 mark)**

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**(continued on the next page)**

**Turn over**

## 4. continued.

**(d) Analyse the production techniques used between 4:46–5:20.**

**(6 marks)**

**Answer lines continue on the  
next page.**

**4. (d) continued.**

**(Total for Question 4 = 14 marks)**

## **TOTAL FOR SECTION A = 44 MARKS**

## SECTION B

**Answer Question 5. Write your answer in the spaces provided.**

**Turn over**

5. Owl City: Fireflies (2009)

Track 5

**Sanna and Pitron Remix:  
Fireflies (2011)**

Track 6

**Evaluate the production techniques  
used in both versions of the song.**

**(16 marks)**

**Answer lines continue on the next  
nine pages.**

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## 5. continued.

## Turn over

5. continued.

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**(Total for Question 5 = 16 marks)**

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**TOTAL FOR SECTION B = 16 MARKS**

**TOTAL FOR PAPER = 60 MARKS**

**END OF PAPER**

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